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Karnataka State Open University
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬
Manasagangotri, Mysore -570 006

M.A. (Previous) SANSKRIT

- ENGLISH MEDIUM -

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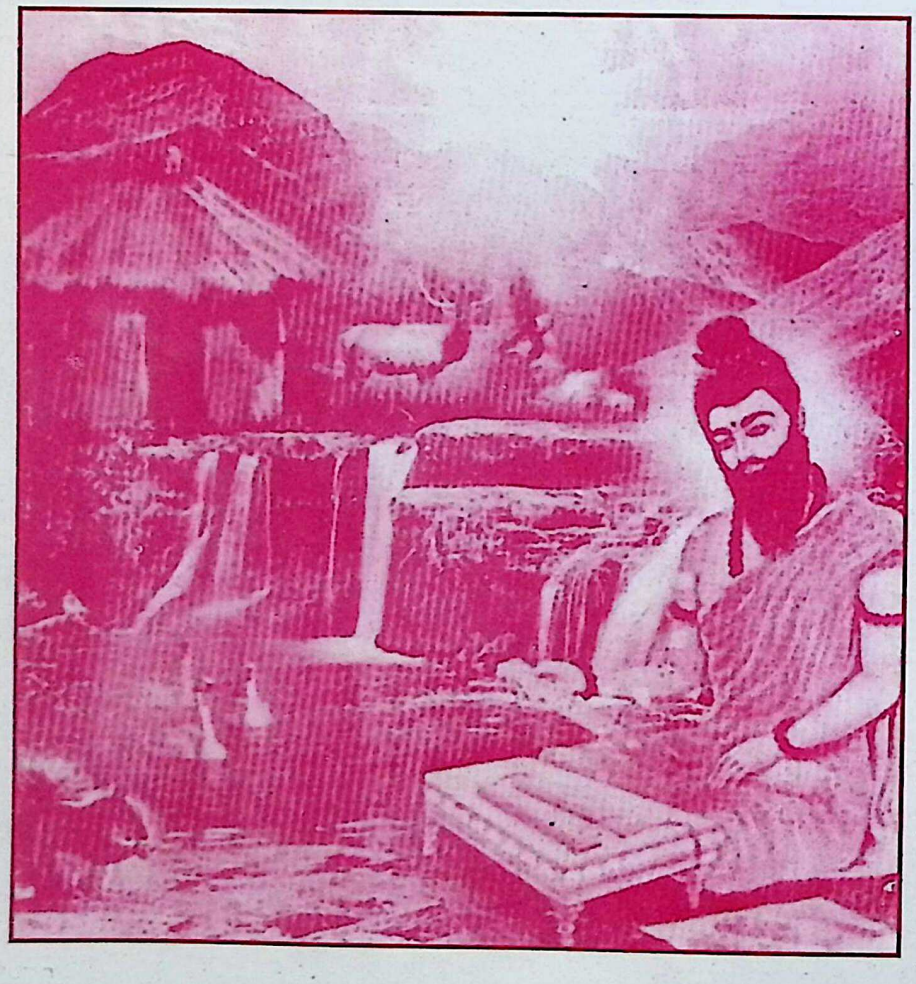

COURSE II

BLOCK-12

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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.

National Education Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. .....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system. ..... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಅಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

संस्कृतसाहित्येतिहासः-२

Block 12

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवता स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

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1.0 Block Objectives

In this block you will be acquainted with the Historical Kāvyas, Laghkāvyas, such as Erotic, Devotional, Gnomic, Didactic and Anthologies. You will be able to know the important Gadya Kāvyas (prose literature) of Sanskrit.

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COURSE II
BLOCK - 12
HISTORICAL KĀVYAS

UNIT-1

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UNIT - 1
HISTORICAL KĀVYAS

1.1 INTRODUCTION

It is often maintained that the Indians did not have any important historical literature to their credit and that they had little taste for history. It is not correct. Indian's taste for history is proved by the list of teachers in different vedic texts and the genealogies in the *Mahābhārata* and in the *purāṇas* withstanding the mythical elements that dominate in them by far, the *purāṇas* preserve many valuable historical traditions.

The Chinese traveller Huen - T siang affirms that during the time he was here in every Indian city there were annals. Till today the Rajputs, Banias and Mewatis have annals that are carefully preserved by Bhaṭas. The Indians have genealogical tables in a form that is unknown in the west. In any case important persons, village chiefs and even ordinary farmers can produce a family tree and that establishes the widely branched out relationships, often going back to two or three centuries and is of great importance for setting questions relating to inheritance. Each monastery (*maṭha*) carefully maintains the order of succession of its principal teachers. A taste for history is proved also by monastic historical works of the Buddhists and the Jainas, who in chronicles and biographies adhere to the life of their saints and the history of their religious communities and have handed them down historically to the extent they have been capable of. Taste for history is, lastly, seen also in numerous inscriptions of all the centuries beginning from the time of Aśoka, which

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are available to us. They show that the Indians too possessed a taste for associating the present with the past and the future, and thereby they traced the history of their kings in genealogies going back to the most possible extent and they inscribed the deeds of their patrons for the information of coming generations on stone-pillars and rocks in temples and caves and on copper plates for future ages.

The Indian historical writing was always just a branch of poetry. The chronicles, in which myths and history appear strongly amalgamated, the biographical and historical epics, novels and the poems written in praise of kings are mixed up with historical or semi-historical topics. The Indian historian pursues a course that is altogether different from the one followed by the Greek or the Roman. He will not go deep into the circumstances, set historical facts critically and explain them psycologically. But he will entertain and instruct as a poet (*kavi*) and teach morals to influence the behaviour of the destiny of man. Let us have a glance over the poems that contain historical information to the later generations.

1.2 THE GAUḌAVAHO

One of the earliest historical epics is the Prakṛt *kāvya Gauḍavaho* of Vākpatirāja, the chief poet in the court of king Yaśovarman of Kanauj. It was apparently written after the death of the king in about 750 AD. The work is more a panegyric rather than a historical poem, although it was written to celebrate the slay of a Gauḍa prince by the patron of the poet. It contains complete information regarding military exploits of warriors and is replete with so many pictures of landscapes, descriptions of seasons,

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royal relationships etc. interwoven with mythical narrations. Vākpatirāja is more original than Sanskrit poets in as much as he describes also scenes from rural life that do not occur elsewhere. He keeps himself aloof from the play on words and puns. On the contrary long compounds are not seldom. But the text that is available to us is probably just an extract from the original work, from which pure historical data are excluded outright for the purpose of retaining only, the pearls of poetry, the poetical descriptions etc.,

1.3 THE NAVASĀHASĀṄKACARITA

An epic poem deserves to be mentioned as an historical work in the true sense is the *Navasāhasāṅkacarita* of Padmagupta or Parimala. Though its real theme is fabulous, the names and events are historical. The poem has eighteen cantos and relates the mythical theme of winning the princess Śaśiprabha, daughter of the Nāga king. It is written by the poet for the purpose of glorification of his patron, the king Sindhurāja Navasāhasāṅka of Mālava. The Indian court poets often have the tendency to change the historical events of the most recent past into myths on purely poetical grounds. So in this work too an historical essence reamins in the narration of the myth. The poem may have been written in about 1005 AD.

1.4 THE VIKRAMĀṄKADEVACARITA

The historical work written in a mythical garb is the *Vikramāṇkadevacarita* of Bilhaṇa. It goes to show that poets in India have had always the fancy for dressing historical events in mythical background. The book in

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eighteen cantos narrates the history of the princes of the Cālukya dynansty of Kalyāṇa Someśvara I, Someśvara II and particularly of Vikramāditya III who ruled from 1076 to 1127 AD. The chief objective of Bilhaṇa is to show his skill as a poet, to follow all the rules of poetics and to extole his heroes exuberantly. Although the events narrated by him are historical it is proved by many Cālukyan inscriptions that they are all distorted pictures.

Bilhaṇa was born at Koṇamukha near Pravarapura the capital of Kashmir. He was the son of Jyeṣṭhakalaśa and Nāgadevi and his family belongs to the sect of Madhyadeśi brāhmins of kauśikagotra. From the last verses of the *Vikramāṅkadevacarita* and some other verses, it is conjuctured that he was banished by his patron causing the incomplete of the work. And also the poem abruptly ends his war with Chola and does not refer to the expedition beyond the Narbanda in 1088 AD.

1.5 The Rājataraṅgiṇī

The Rājataraṅginī (the river of kings) stands as an excellent work of both history and poetical compostion. In other words it is the history of the kings of Kashmir by the poet Kalhaṇa. Kalhaṇa was the son of the minister Caupaka, who was in the court of king Harṣa (1089 - 1101 AD). He was born probably towards the begining of the 12th century AD and completed his work in the year 1148. As a brāhmaṇa by birth he acquired a basic literary culture and manifests his literary taste on each occasion. By religion he was a advotee of Śiva but had much sympathy for Buddhism and Jainism. He praises Aśoka and other kings for their establishment of monasteries and erection of

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stūpas, exhitits a good knowledge of Buddhist teachings and refers in a respectful manner to Jinas and to Bodhisattvas. He was highly cultured and independently thinking person. Though he was brought up in court environment, he was neither a courtier nor a court - poet. He minced no words against *brāhmins* and officials and used to censure them. He spoke with greater contempt about '*damaras*', a class of gentry (younker).

Kalhaṇa specifically says in the beginning of his work that it is the work of the poet to write history -

कोऽन्यः कालमतिक्रान्तं नेतुं प्रत्यक्षताक्षमः।
कविं प्रजापतिं त्यक्त्वा रम्यनिर्माणशालिनः।।

[Like Prajāpati, capable of bring forth lovely creation, who else other than a poet can place the past before the eyes of men]

And agian he substantiates the above statement as -

श्लाघ्यः स एव गुणवान् रागद्वेषबहिष्कृतः।
भूतार्थकथने यस्य स्थेयस्येव सरस्वती।।

[The noble minded (poet) is alone worthy of praisieg whose word like that of a judge, keeps free from love or hatred in relating the facts of the past]

He has not utilised the literary sources without examining them critically. He was not content merely with the study of earlier works on Kashmir. He has made use of inscriptions, genealogical tables and memories of important personalities, coins and monuments, folk - lore, proverbs and legends. In short he was an accurate investigator into antiquities. By general admission Kalhaṇa is a trustworthy guide for the history of his own age and for that of a little former times.

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The *Rājataraṅgiṇī* consists of eight books. The first book treats of Gonanda dynasty. The book two brings us to a new line of kings and book three mentions the restoration of Gonanda line under Meghavāhana. Book four begins with the Karkota Dynasty. The dynasty was overthrown by Avantivarman, grandson of Utpala. Book five narrates the history of the Utpala Dynasty. The Lohara Dynasty succeeds peacefully in book six and book seven concludes with the assassination of king Harṣa. In book eight there is a long account of the country of forty years from the accession of Uccala. It mentions Jayasimha, son of Sussala, as the reigning sovereign and concludes by an apt simile comparing the seven parts of his chronicle with the seven branches of the Godavari.

The *Rājataraṅgiṇī* has an extraordinary value as a source of cultural history of India. The descriptions, that are true to life and particularly the last two books contain the actual life of Kalhaṇa and gets an insight into Indian cultural conditions of the 11th and 12th centuries. The work is a rich source of information, especially for a knowledge of the religious conditions, the nature of sects, Kashmirian popular faiths, the snake - cult, burning of widows etc. We learn from him about law, administration, affairs of the officials etc. of the author's time.

The great work of Kalhaṇa was continued in the 15th and 16th centuries. Jonarāja wrote *Rājataraṅgiṇī* which extends the history of the Kashmirian princes down upto the reign of Sultan Zain-l-abidin (1417-67 AD). His disciple Śrīvara wrote the Jaina *Rājataraṅgiṇī* in four chapters containing the accounts of the years beginning from 1459 to 1486 AD. All these are slavish imitations of Kalhaṇa.

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1.6 The Somapālavilāsa

In the first half of the twelfth century Jalhaṇa, in his *Somapālavilāsa* has described the life of king Samapāla of Rajpuri near Kashmir who had fought against Sussala, the Kashmirian prince. Maṅkhaka mentions that Jalhaṇa was a member of the Sabhā of his brother Alaṁkāra.

1.7 The Kumārapālacarita

The *Kumārapālacarita*, which is a *dvyāśrayakāvya* is a *mahākāvya* partly in Sanskrit and partly in Prakrit. The author Hemacandra, a learned Jaina monk, proves himself simultaneously a poet, historian and grammarian in two languages. The poem has 20 cantos in sanskrit and 8 cantos in Prakrit. The first seven cantos are to serve as illustrations to the rules of the first seven sections of his sanskrit grammer, while the eighth canto stands in a similar relation to the author's grammer of Prakrit. The work contains a history of the Caulukyas of Aṇhilvad (Aṇahillapura) and particularly of Kumārapāla. In cantos sixteen to twenty, the prince is extolled above all as a pious Jaina, who prohibited bloody sacrifices and trading in flesh, got erected Jaina temples etc., The last two cantos contain moral and religious reflections. From the concluding portions of the work it is evident that Kumārapāla was full in life and at the peak of his face when the poem was written. Hence it could not have been written before 1163 AD.

1.8 The Kīrtikaumudī

The *Kīrtikaumudī* by Somesvaradeva who lived between 1179 and 1262 AD., covers the history of the Vaghela dynasty of Gujrat. It is a biography of Vastupāla,

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a minister of the Vaghela kings Lavaṇaprasāda and Vīradhavala. The poet, who refers himself as the chief priest of the king of Gujrat, is also the author of many inscriptions that are dated 1241 and 1255 AD. One of the inscriptions contains a stanza from the *Kīrtikaumudī*. Although the work is simply a panegyric of a liberal minister, who had literary interest, it is not devoid of poetical worth and brings to our knowledge the history of the Caulukyas. It throws much side light on the life of eminent Indians of the 13th century. Somesvara is also the author of the romantic epic *Suratotsava* in fifteen cantos. Though the plot of the poem is fictious, it has perhaps a historical background. In the last canto the poet gives the history of his family, as is usual in historical and romantic epics. The concluding verses are written in praise of Vastupāla.

1.9 The Vastupālacarita

Another historical poem related to Vastupala was *Vastupalācarita* written by Jinaharṣa. Vastupāla has been presented here as a statesman, warrior, philonthropist, constructor of temples, protector of poets and himself is a poet. He got established a big library in which he collected the largest possible number of literary works. The verses written by him are cited in the anthologies. His great epic *Naranārāyanānanda* a mahākāvya describes the friendship of Arjuna and Kṛṣṇa and abduction of Subhadra by Arjuna. It was written in between 1220 and 1230 AD.

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1.10 The Jagadūcarita

The historical epics are not always related to rulers or ministers. Such one is the *Jagadūcarita* of Sarvānanda. It is a biography of a simple merchant who did much for his native town in Gujrat. He got the walls of the city built a new during the terrible famine of the year 1256-58. He worked much for mitigation of the trouble. It is a *mahākāvya* in seven cantos. The author may have lived 80 to 100 years after the events of the second half of the 14th century described by him. The wealthy merchant *Jagadu* is an ideal Jaina layman, in the history of whom wonderful stories and legends have been interlaced exactly in the same manner as would have been done with respect to some king or saint. In any case we find in the work a nucleus of history.

1.11 The Madhurāvijaya

In the second half of the 14th century, the poetess Gaṅgādevi wrote the historical epic *Madhurāvijaya* also called *Vīrakampaṇarāyacarita* in nine cantos. She was the consort of *Kumārakamparāya* (1330-1374) son of Bukkarāya I of Sangama dynasty, who ruled over Vijayanagara empire during 1355 - 1377 AD. The epic describes in detail the heroic deeds of Kamaparāya, who led victorious expeditions against Viracampa Sambavarāya, the king of Kanci and the Muslim ruler of Madhura. The credit is to be accorded to Gangadevi, who wrote the first historical poem in the true sense of the term in south India. The style of the poem is quite simple, melodious, charming and free from the pedantry of grammer and rhetoric. It fulfils all the requirementss of a *mahākāvya*. It is clear that she was

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influenced not only by Vālmīki, Kālidāsa, etc., but also her senior contemporary Agastya.

1.12 The Hammīrakāvya

The historical poem *Hammīrakāvya* of Jaina Nayacandra was written in the 15th century. The poet has described the heroic acts of Hammira, who was killed in the battle against the Muhammadans. The poem breathes severe hatred for the muslims while it describes the tragic death of the hero. Before he met his heroic end, his wives and daughters burnt themselves.

An historical epic of the 16th century is the *Rāstrauḍhavaṁśakāvya* of Rudrakavi. In 20 cantos, it narrates the history of Bagulas of Mayuragiri from the beginning of the Rāstrauḍha dynasty down upto Narayanashah, the patron of the poet. An another epic of this nature is the *Raśikamaraṇa* of Raghunātha of 16th century. The poet describes the life and activities of the Vaiṣṇava teacher Durvasas in eighteen cantos.

1.13 The Varadāmbikāpariṇayacampū

Inspired by Gangadevī, Tirumalāmba of Vijayanagara empire has written a semi-historical poem called *Varadāmbikāpariṇayacampū*. Tirumalāmba was the wife of Acyutarāya (1530-1542 AD) the successor of Kṛṣṇadevaraya. She has written Acyuta's exploits, romance and finally marriage with Varadāmba. The *campū* begins with a fanciful description of the geneological history of Nṛsimha and narrates the expeditions of the king Narasa against the kings of Murava, Kāmbhoja, Valhīkas, Tukkhas and a Suratrāṇa. The poem ends with the installation of the Acyuta's son Cina Venkatadri on the throne.

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1.14 The Raghunāthābhyudaya

Another women poet who has attempted to write an historical poem is Rāmabhadrāmba, wife of Raghunāthanāyaka (1614-1633 AD), the greatest of Naik kings of Tanjore. She has narrated in twelve cantos, the exploits of her husband in as fascinating a way as any fiction. Apart from the geneological details of the Nayaka kings, Raghunatha's battles against the enemies of Karnataka empire namely Tundīra Krishnappanayaka, Colaga and other rulers of the day. The last two cantos present in detail the dramatic and musical talents of women in the court of Raghunātha, which are very close to the historical events.

1.15 The Kṣitiśavamśāvalīcarita

The number of historical poems that have come down to us is comparatively very small. The fact is that the interest for old myths and heroic tales has always been greater than for temporal lords. Those works on a particular dynasty were not copied when the dynasty became exinct. The epics were probably suitable for glorification of the activities of the patrons. Yet there are several chronicles that have been written in prose. A modern prose work of this type is the *Kṣitīśavaṁśāvalīcarita*, in which the history of the ancestors of king Kṛṣṇacandra of Navadvīpa in Bengal, his battle with the muslims and the fate of the individual rulers, all sorts of court stories, anecdots and even fabulous stories of miracles have been narrated. This chronicle written in the 18th century, reaches upto the year 1728, the year of accession to the throne by Kṛṣṇacandra, breaks abruptly. The work is written in simple prose marked by a number of long compounds for the purpose of giving it the appearence of literacy prose.

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1.2 SELF CHECK QUESTIONS

1. Write an essay on Historical Kāvyas in Sanskrit.
2. Write short notes on

   १) राजतरंगिणी २) विक्रमांकदेवचरितम् ३) हर्षचरितम् ४) मधुराविजयम्।

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COURSE II

BLOCK - 12

LAGHUKĀVYAS-I

UNIT-2

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UNIT - 2
LAGHUKĀVYAS-I

2.1 INTRODUCTION

The *Laghukāvyas* or Minor poems or lyrics are those which are not *mahākāvyas* with regard to their theme, length and description. They used to confine to a single sentiment, or an event, or an emotion, or a feeling. They consist of a single verse to a group of hundred or more than hundred verses and the latter is termed as a *Śataka*.

The Sanskrit literature is very rich in lyric poetry. A lyric, the oldest literacy composition, is the expression of a feeling, thought or sentiment in a vivid manner. It is an outpouring of the human heart filled with emotion. Generally such lyric poems are not of considerable length. In Sanskrit the lyrics are called *Laghukāvyas* or *Khaṇḍakāvyas*. Plants, animals, birds play a prominent place in this form of literature. The lyric poems can broadly be classified into two classes the erotic lyrics and Devotional lyrics. When the *Sandeśakāvyas* mostly come under the erotic type the *stotras* belong to the devotional type. Sometimes these two kinds of poems so mingled with each other and it is not easy to distinguish them.

The hymns to the gods and the sacrificial and magical songs of the *vedas* are the oldest lyrics. Though the *vedas* are essentially religion in nature they have a considerable amount of secular leanings. When the *Uṣas sūkta* and love ballads of the *Ṛgveda* remind us the later lyric, the hymns referring to war magic in the *Atharvaveda* sound almost like very old war songs. Centuries later we find gems of lyrical poems full of deep sentiments and religious fervour.

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The history of Indian metrics too makes it clear that love lyrics were not only cultured, but also they had developed a high degree of skill and poetic merit.

The oldest love song certainly must not have been composed in Sanskrit but in a popular vernacular language. Because of this fact a greater part of the Indian lyric poetry belongs to Prākrit literature, however, a few traces of real folk songs are preserved for us in Prākrit lyrics. The great bulk of Prākrit lyrics belongs to ornate court poetry, as that whole of Sanskrit lyric. The ornate metres originated first of all on the soil of the latter, while the popular and the Prakrit poetry has mainly the simple Āryā metre for melodious songs.

2.2 The Sattasai

It is fortunate that we can find the earliest Prakrt lyric in the *Sattasai* of Hala Satavāhana. It is a collection of 'seven hundred stanzas', that gives a nice representation of the way in which people in ancient India sang about pleasure and sorrow of love. Prakrit was not a popular language, but only a literary language formed on a popular spoken dialect of the day. These stanzas describe not only various attributes and life of love, but also reflect the feelings and sentiments of the country girls and lads, the herdsmen and cowherdness, the female gardner, miller's wife, the hunter and the labourer. All the landscapes, the seasons and the pleausre and pain of weather play their part in these stanzas. Feelings that are most tender and most sensuous are often frankly expressed. It is not a man who often speaks, but it is a female voice that we hear in it more and more; the women who speak are old, young,

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friend, mother, daughter and aunt. They speak to young men and girls who are in love or to their own selves.

A striking unified characteristics of the stanzas in the work, undoubtedly express that Hala is not a mere compiler of the anthology but a gifted redactor, who made the selections with dexterity and skill. A tradition is that the goddess of poetry stayed for one and half a day in the camp of Satavāhana and generated taste among the people of both common and elite for Prakrt poetry and the King Hala made his selections and gave them a literary form.

In the *purāṇas*, Hala appears as the 17th in the list of *Āndhṛabhṛtya* rulers, all of whom bore the epithet Satavāhana or Salivāhana as their family title and who ruled the south from the middle of the third century BC down to the beginning of the third century AD. Since Hala appears in the list approximately in the middle, he must have lived in the first or second century AD. The correctness of this tradition is supported also by the fact that almost all the inscriptions of the Āndhra Kings are in Prakrit. Besides the repeated mention of the names of the Vindhya hill and of the Godavari river in the anthology lends support to the view that the compilation was done in the north - eastern part of the Deccan, and the region that Andhras ruled.

2.3 The Meghadūta

The Sanskrit lyrics developed in parallel with Prakrit lyrics, but not from the latter one's. We hear a few prized Buddhist songs of Aśvaghoṣa only by name and about those of Mātrceṭa in fragments and a few songs of Bhāsa in anthologies. But the first great lyric poet in Sanskrit is

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Kālidāsa. In his epic and dramatic poems Kālidāsa is more or less a lyric writer and best pieces of compositions in the form of musical poems are found in them. Kālidāsa is always at the summit of his art where he has depicted The nature description and human feelings mixed up together However, his most famous lyric poem is the *Meghadūta* (the cloud messenger) or otherwise known as *Meghasandeśa* (The message of the cloud). It can be designated as an 'epic' in as much as the lyric stanzas are clothed in an epic form.

The theme of the lyric is as follows. A *Yakṣa,* banished by his master for his dereliction in the discharge of the duty, is obliged to leave his home and wife and to wander in the Rāmagiri areas of the south. In the beginning of the rainy season, he sees a thundering cloud, that is moving from the south (where he lives) towards his homeland (that was in the north). Then he implores the cloud to convey message to his aggrieved wife seperated from him. He accurately describes to the cloud the path that he will have to traverse to reach his home in the Kailasa hill, wherein the city Alakā is situated, his castle in which his wife sorrowing all alone. This offers the poet a great opportunity to describe nature in a splendid manner. With particular affection he tarries when he describes his own native Ujjayini and Alakā, the city of *Yakṣas.* The poet throughout fills our mind with wonder with his forceful pictures and similes. The black cloud spreads along the stream that resembles the pearl band of the earth, in the middle of which shines forth a black saphire. The Kailāsa mountain, with its snow - covered peaks resembling water - lillies, rises up in the sky and looks every night like the thundering

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laughter of Śiva. The city Alakā is situated by the side of Kailāsa hill, down which flows the river of Ganga resembles a damsel lying in the lap of her lover hanging down. The mansions surrounded by the clouds in the rainy season are comparable with a woman's dark hairs interwoven with a net of pearls. And lastly the cloud communicates the text of the message that it should convey with his thundering voice to the beloved of the *Yakṣa*.

Indians have all the time esteemed the poem as a piece of extraordinary high value. Its popularity is provd by the numerous imitations of the poem in later day literature. The poet Dhoi, in his *Pavanadūta,* presents a Gāndharva girl sending her love message to the king Laksmanasena through the wind. Another imitation, that is rather slavish, of the *Meghadūta*, is the poem *Śukasandeśa* of a poet Lakṣmidāsa, in which a parrot takes the place of the cloud. A bee is substituted for the cloud in Vasudeva's *Bhramarasandeśa*. *Haṃsadūta* of Rupagoswamin (16th century), *Padānkadūta* of Kṛṣṇasarman (1723 AD) *Uddhavadūta* of Mādhava (17th century). are devoted to the love of Rādhā and Kṛṣṇa. The *Meghadūta* of Kālidāsa was not only translated into Sighalese by the Buddhists of Ceylon but was also imitated by them. The fame of Kālidāsa extended upto Tibet as it was translated into Tibettan in the 13th century AD. Undoubtedly, it is clear that Kālidāsa was inspired by Vālmīki's *Hanumatsandeśa* of the *Rāmayaṇa in* inventing a lovely theme for the Sanskrit lyric.

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2.4 THE ṚTUSAMHĀRA

With regard to the numerous other lyric poems that are attributed of Kālidāsa, it is doubtful whether the name of the great poet is correctly associated with them. Of them, the *Rtusamhāra* (Description of seasons) is one that is attributed to the authorship of Kālidāsa. An account of its antiquity, language and poetical perfection it may possibly be included in the works of the great poet. But the rhetoricians, and commentators disinclined to quote from it, though they are the best illustrations of the various seasons as well as the nature,

In this poem the series of six seasons - the summer, the rain, the autumn, the winter, the time of frost, and the spring are described in splendid colours. These descriptions with their delicate observations of nature, lovely sketches about the happiness of animals and plants and glowing and often luxuriant presentation of amorous pleasures in each of these seasons are probably worthy of Kālidāsa.

Many a lyrics are attributed to Kālidāsa. Among them, *Śrīṅgāratilaka*, *Puspabāṇavilāsa*, are important. When the farmer is a collection of twenty three stanzas with erotic theme and fine sentiments of love and affection, the latter is a piece of fine fancies and lyrical beauty. The *Ghaṭakarpara* (The broken jar) is also attributed to Kālidāsa. It is a poem of twenty two verses in which a young damsel, at the advent of the rains, gives expression to her feeling of anxiety for her husband, who is away and sends him her greetings through the clouds hence a counterpart of the *Meghadūta*. The poem has obtained its title from the fact that the poet in its last verse offers to carry water in a broken jar to any poet who may surpass

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him in the matter of rhyming. The modesty of Kālidāsa never allows such challenges. And also it is ascribed to a poet whose name is Ghaṭakarpara, who incribed his name in the concluding stanza, most probably, influenced by the fashion of Persian poets

Among the religious hymns, the authorship attributed to Kālidāsa is *Śyāmalādaṇḍaka* the famous *stotra* on the goddess Durgā.

2.5 THE AMARUŚATAKA

The famous *Amaruśataka* must not have been very far from the time of Kālidāsa. There is no lyric poet, whom Indian poeticians esteemed after Kālidāsa as a model, is other than Amaru. Ānandavardhana quotes the song stanzas of Amaru as a proof that a poet can convey in single stanza so much of sentiment that each of them appears like an independent poem in miniature. Another rhetorician says : 'A single stanza of the poet Amaru equals a hundred great poems'.

Nothing is known about the time of Amaru except that Ānandavardhana (about 850 AD) refers to him first of all by his name, while Vāmana (circa 800 AD) cites a verse from *Amaruśataka* without naming its author. No biographical details of Amaru are availabale. A tale, narrated by some commentators and by the author of the so called biography of Sankar (*Śankaradigvijaya*), goes to say that the real writer of the *Amaruśataka* is the propounder of Advaita philosophy *Saṅkarācārya*. It is said that he entered into the body of Kashmiri King Amaru with the help of magic and had intercourse with the latter's hundred wives for the purpose of gaining first hand

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knowledge of modes of love. As a proof of his knowledge of the science of erotics he composed the śataka.

As Hala's *Sattasai* which is regarded as the chief work of Prakrit love lyric, *Amaruśataka* can be considered as the main work of erotic lyric in Sanskrit. The common features of them is that every individual stanza is a complete in itself. It is a thing that properly holds good for the whole *Laghukāvyas*, whether erotic or didactic including *Meghadūta* and *Ṛtusamhāra,* where a series of several stanzas, express a single idea. This especially the case with the *śatakas.* Like the lyric strophes of *Sattasai*, the majority of verses in Amaru are miniature paintings of amorous life, the talk is about seperation and parting, grievances and resentment and willful surrender and affectionate embraces.

2.6 THE MAYŪRAŚATAKA

One of the better known lyric poets is Mayūra, a contemporary of Bāṇa. He exhibits his accurate knowledge of *Kāmaśāstra* in his *Mayuraśataka.* The story goes that in these verses Mayura described the beauty of his daughter, the consort of Bāṇa, so minutely that she became very angry at her father and cursed him to become a lepher. But later he was cured of this disease through the aid of the sun-god, whom he eulogized in his famous *Sūrya śataka.* The eight verses of Mayūra, contain the description of a beautiful young woman who has secretely visited her lover and returns back from his bed chember. The allusions to the wounds caused by scratches and bites as well as the words ' even an old man becomes of cupid ' might have probably given currency of this story.

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2.7 THE CAURĪSURATAPAÑCĀSIKA

The *Caurīsuratapañcāsika* (the fifty stanzas of secret amorous sport) the most famous love lyric is written by Kashmirian poet Bilhaṇa. Each one of these fifty stanzas begins with the words '*adyāpi*' (even today). The poet describes in them, with a glowing erotic, the amorous pleasures that he enjoyed with a princess and presents the sensuous pictures. It is said that the poet was in secret love with the daughter of a King and when this fact became public, he was ordered to be put to death. At the place fixed for his execution, with death facing him, he composed the fifty stanzas which pleased and impressed the king so much so that he set him free and gave him his daughte in the marriage. This tale does not have any historical basis, as the author does not say a word about having a princess as his wife in his autobiography. This view is supported by the fact that in several versions of the poem the story narraed is not that of Bilhaṇa, but of some other personage.

2.8 THE ĀRYASAPTAŚATI

To the eleventh century AD, belong the *Āryasaptaśati* (seven hundred *Aryā* verses) of the poet Govardhana. The author is a contemporary of Jayadeva, who says about him that nobody can surpass master Govardhana in excellent erotic descriptions. The poet boasts about himself that he has carried over to Sanskrit by force the type of poetry that usually found tasteful expression in Prakrt, like Balarama, raised up into the sky the Yamuna, the water of which was suitable for a low plain. By this he means to say that upto his time the erotic poetry composed in the Ārya metre was

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brought to perfection and was usually cultured in Prakrit. Now he is introducing it in Sanskrit. In fact, the task of Govardhana was to throw into dark the fame of *Sattasai* of Hala. The peculiar feature of Govardhana is that the stanzas are arranged alphabetically the task of which is more difficulty.

By the side of the erotic lyrics moved along also the old religious lyric. In addition to the large number of hymns dedicated to Sūrya, Viṣṇu, Rāma, Śiva, Durgā and other divinities found in the *purāṇas* and *tantras*, there are excellent pieces of ornate poetry. Many of these *stotras* are wholly philosophical, particularly containing the ideas of *Vedānta*. It is difficult to distinguish these lyrics as to whether they can be included in the *purāṇas* or among the philosophical texts or in ornate poetry. Side by side with various prayers and litanies, that are nothing but invocations to and names of gods, appear as expression of a deep religious ardour. There occur numerous ornate poems in which the most difficult metres and all the devices of poetics have come into play. Most of these *stotras* probably are of recent orgin. Frequently they have the form of '*śatakas*'.

2.9 THE CAṆḌĪŚATAKA

One of the ôldest poem of devotional lyric is the *Caṇḍīśataka* (Hundred stanzas dedicated to Caṇḍī) composed by the poet Bāṇa in *sragdharā* metre, The consort of Śiva who is known as Caṇḍī and particularly her foot, with which she killed the demon Mahiṣā, is praised and glorified. In each of the veses occurs at the end the benedictory formula 'साऽवतादम्बिका वः'.

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2.10 THE SŪRYAŚATAKA

Famous is also the *Sūryasataka* (Hundred verses dedicated to Sun - god) of Mayūra, a contemporary of Bāṇa, it is written in the *sragdharā* metre and in the same ornate style as the *Caṇḍīśataka*. In the poem, the rays, the horses, the charioteer, the chariot, and the orb of the sun are praised one after the other. The rays of the sun are the 'ships by which man crosses the terrible ocean of rebirths, the origin of prolonged pains', the orb of the sun is the door of freedom and the sun himself is the supporter of men and gods and upholder of the entire world - order and is one with Brahma, Viṣṇu and Śiva. Aruṇa, the charioteer of Sūrya is compared to a stage manager, who recites the prologue at the time of performance of a show. From the citation in manuals of poetics and in anthologies it is concluded that the *Sūryaśataka* is held in higher esteem than the *Caṇḍīśataka*.

A large number of hymns dedicated to Śiva, or to Devi or to Viṣṇu, are attributed to the celebrated *Vedānta* propounder Śaṅkara. Probably many of these hymns are really his own and perhaps a great majority of them are wrongly included in the list. Some of such hymns are dedicated to Devi, the goddess par excellence or the '*mother*' an appelation by which she is referred to by the *śāktas*. In the cult of this sect the divine principle is not concieved as masculine but as feminine. The *śāktas* believe that the most exhausted creative principle cannot be appropriately designated by the word *Father*, but by the word *Mother*. All the mythological feminine forms, like Umā, Pārvatī, Durgā, Caṇḍī etc., are revered by adherants of this sect as the 'divine mother'. It is comprehensible that when poets refer to divinity as their mother, they utter the word from

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the core of the heart. Because of this, we find among these hymns dedicated to Devi, many of the best pieces of religious lyrics. Some of them are: the *Devyaparādhakṣamapaṇastotra*, the *Bhavānyaṣṭaka*, the *Ānandalahari*, the *Saundaryalaharī*, the *Śivānandalahari*, *the Mahisāsuramardinistotra*, etc When The *Dakṣiṇāmitistotra* is dedicated to Śiva the *Ṣaṭpadistotra*, the *Viṣṇupādādikeśantavarṇanastotra* etc., are dedicated to Viṣṇu.

2.11 THE MŪKA PAÑCASATI

Mūka might have been a contemporary of Śaṇkara. He has praised Devi in not less than 500 stanzas in the *Pañcaśati*. It is said in the circles of scholars that Mūka was an idiot in his youth and became a great poet through a sudden inspiration.

2.12 THE DEVĪŚATAKA

Ānandavardhana wrote a *Devīśataka*, a hundred highly ornate verses, in which he exhibhits his mastery over the most complex artifices of poetics. It is a thing that is contradictory to his own view that suggestion and not embellishment is the essential thing in poetry. At one place in his poetics, however, he says that in prayers to gods the sentiment (*rasa*) is of minor importance.

2.13 THE STOTRĀVALI

Utpaladeva, (10th century) the teacher of Abhinavagupta wrote one *Storāvali*, a collection of twenty stanzs written in praise of Śiva, that contains partly simple invocations and partly fully orante verses.

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2.14 THE MUKUNDAMĀLĀ

Kulaśekhara, king of Kerala, was a saint among *Śrivaiṣṇavas*. According to the tradition, he was the son of Dhrḍhavrata and born as an incarnation of Viṣṇu's Kaustubha in Kaliyuga. He gave up his throne and became a recluse and composed the divine lyric *Mukundamālā*. The *Mukundamālā* is very popular lyric ofen repeated and inculcating the merit of *bhakti* as a means of salvation. There are commentaries on it by Venkatesa and Ānandarāghava, pupil of Kṛṣṇānanda.

2.15 THE KṚṢṆAKARNĀMṚTA

Kṛṣṇalīlaśuka was the son of Damodara and Niti and pupil of Isanaguru. As an ascetic he appears to have assumed the name of Bilvamangala, and founded Nathuvile Mutt at Trichur. He was an ordent devotee of Śrīkṛṣṇa and he used to go into trances while singing the praises of the Lord. His *Kṛṣṇakarṇāmṛta* (Nectar for Krisna' ears) consisting of 110 verses, is held in great esteem. It is a lyric in 12 *taraṅgas* of exquisite beauty, famed for its music and harmony on the life of Kṛṣṇa. The thoughts are often expressed in abhinaya and is familiar among dancers. He lived in the eleventh century AD. Kriṣṇalīlāśuka is one of those glorious men, whom every province desired to claim for itslef, Bengal, Orissa, Circar and Malabar.

2.16 THE NĀRAYAṆIYAM

The Nārāyanīya of Nārāyaṇa Bhaṭṭa or Nārāyaṇa Bhaṭṭathiri is a *stotra* and fairly extensive *kāvya* at the same time. In Kerala it has the value of a prayer book like the Bhāgavata and pious people read a section from it

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everyday. It contains more than thousand verses divided into a hundred parts of ten or more verses each and is a succinct and soul - stirring summary of *Śrīmadbhāgavata*. Every verse is addressed to the presiding deity of Guruvayur and easily reaches the high water mark of perection in sound and sense. The merits of kṛṣṇa worship have been dilated upon by the poet in a masterly manner. This poem is one of the finest specimens of devotional poetry. Narayana Bhattathiri is a Nambudri brahmin born in Malabar. His father Matradatta is a great scholar. He lived between 1560 - 1646 AD.

2.17 THE RĀMACĀPASTAVA

In the seventeenth century Rāmabhadra Diksita composed different hymns in the highest kāvya - style, in which he has praised the arrows of Rāma viz. *Rāmacāpastava*, *Rāmabāṇastava* and *Aṣṭaprāsa* or *Rāmaṣṭaprāsa*. He has also composed to *Varnamastotra*, in 51 stanzas in a very simple language with their first letters arranged alphabatically, Rāma has been praised in it.

2.18 THE LAHARĪS

Jagannātha paṇḍita, belongs to seventeenth century, is also a lyric writer. He sang in praise of Laksmī in the *Laksmīlahari*, Gangā in the *Gangālahari*, Yamunā in the *Amṛtalahari*, sun - god in the *Sudhālaharī*. Jagannātha was the son of Perubhatta and Laksmī. He was a *tailingabrāhmaṇa* of Telugu country. He studied poetry and rhetoric under his father. He was in the court of Emperor Shah Jahan (1628-1638 AD) and prince Dara was his favourite patron. Tradition says he fell in love with a lady

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of the Muslim Court and had secret intrigues with her. Her death caused his retirement. He spent his rest of his life in the Mathura and died in 1674.

A half-religious and half-erotic is the poem *Bhikṣaṭanakāvya* of Śivadāsa, who calls himself *Utprekṣavallabha*. In this poem, the writer describes the feelings and reaction of the female devotees of Śiva, when he goes about in the garb of a holy mendicant.

2.19 THE GĪTAGOVINDA

It is already stated that the erotic and religious lyrics have got mixed up together. The most famous such religious - erotic poem is the *Gitāgovinda* of Jayadeva. He was the son of Bhojadeva of Kindubilva in Bengal and the court poet of Lakṣmaṇasena. There are many anecdots which extoll him as saint and a miracle worker. It is said that in his youth, he led the life of a wandering ascetic, but is said to have married later when a *brāhmaṇa* forced upon him his daughter. In the status of a married man he composed the poem *Gītagovinda*. In it Lord Kṛṣṇa aided him to describe the loveliness of Rādhā when his mortal powers failed. The complete title of the poem is *Gītagovindakāvyam*. Govinda is the name of the cowherd god Kṛṣṇa. The theme of the poem consists of his love for Rādhā, who keeps herself aloof from him on account of jealousy, the longing of the loving pair and their final entreaties and reconciliation. The simple activity is narrated in a far recitative verses, while the main portion of the poem consists of rhyming dance songs with a refrain - '*Jaya Jayadeva hare*'.

The melody and the cadence, according to which they are to be sung and that are to accompany the dance, are

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also given. These songs, that are alternately put into the mouths of Rādhā, her friend and Kṛṣṇa, describe in pictures full of sentiment ardour the events. Here and there the benedictions are inserted. In the concluding line of each song, the name of the poet is mentioned, as a devotee of Hari. The recitative verses that follow each of the songs are to be recited in an artistic manner. They describe many a time the situation and often the appearing person.

In fact the songs of Jayadeva are sung in temples and on days of religious festivals and they accompany dance as well. Since attempt has been made by every commentator to interpret many of its erotic verses as having a mystical meaning, love of human soul (Rādhā) for God (Kṛṣṇa). In any case it is true that the poem has a religious character and in the very opinion of the poet the whole eroticism of the poem is merely a part of the *bhakti*, the religious devotion to god Kṛṣṇa.

It is true that Jayadeva belong to the greater poetical genre of India. It is astonishing that he was able to combine so much passion and sentiment of love, so much alliteration in language that resounds as pure music in our ears, with such an ornate and yet artificial a form. It is no wonder that the poem enjoys unusual popularity and has always found admirers everywhere.

2.20 SELF CHECK QUESTIONS

1. Write an essay on Laghu Kāvyas in Sanskrit.
2. Write short notes on

   १) सन्देशकाव्यानि २) स्त्रोत्रकाव्यानि ३) मेघदूतम्

   ४) श्रीकृष्णकर्णामृतम्

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COURSE II
BLOCK - 12
LAGHUKĀVYAS-II

UNIT-3

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UNIT - 3
LAGHUKĀVYAS-II

3.1 Gnomic and Didactic Poetry and Anthologies

In many Sanskrit works, lyric stanzas and didactic passages are blended into a single whole. Perhaps Indians have not attained such perfect mastery in any sphere as in gnomic poetry. They have succeeded in the art of giving brief and accurate expression to an idea in two lines. Most of the epigrams are written in the form of *ślokas* which describe accurately either with a beautiful picture or with the help of popular simile. A rich treasury of 'nice sayings' (*subhāṣitas*) has been stored up to suit the people of all ages. Abundance of aphorisms can be found in the *Mahābhārata* particularly the episode of Sāvitri contain epigrams of more beautiful and with great grandeur. These epigrams are in no way always convey moral lessons but have reference partly to wordly wisdom (*artha*, *nīti*) and partly to one's duty (*dharma*). They are, very often, the result of personal experiences touching all the walks of human life. Even today it is a part of education to know suitable epigrammatic stanzas that are fit to be quoted in appropriate places in course of conversation.

3.2 CĀṆAKYA

The aphosistic stanzas can be found in almost all the forms of literature in Sanskrit. They also form component part of the Buddhist and Jaina religious literature as also of the religious and mundane narrative literature. The Śunaśśepa legend of *Aitareyabrāhmaṇa* points to the existence of aphoristic literature even in the vedic age. The

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scientific literature on law and politics (*Dharmaśāstra* and *Nītiśāstra*) is so full of poetical aphorisms. Numerous epigrams, whose authors are not known, were brought together in collections preferably in '*śatakas*' and many authors themselves wrote the whole collection of epigrams.

One of the most aphoristic collections is *Cāṇakyanīti* attributed to *Cāṇakya*, the minister of the Maurya king Candragupta. Cāṇakya is the model of the wise and clever minister who has authored *Arthaśāstra*. As all laws are traced back to Manu, all matters relating to moral, legal, political are attributed to Cāṇakya. It is not possible to attribute these collections to any definite period.

3.3 Bhartṛhari

If Cāṇakya is just a name that has been used as supporting pillar for gnomic poetry, Bhartṛhari is a real poetic personality. Because his three *śatakas* viz. *Sṛngāraśataka, Nītiśataka* and *Vairāgyaśataka* are included among the most famous works of Indian poetry. His *Sṛngāraśataka* is a characteristic collection of erotic stanzas like that of *Amaruśataka*. While the latter presents the amorous life, the farmer contains the expressions of general ideas of love and women. The *Sṛngāraśataka* begins with the verses in which the pleasure of love and beauty of women on one hand and the force of love and its joys, particularly the change of seasons on the other hand are described. Then follow the verses in which the joy of love has been compared with the peace of mind attained through penance and wisdom. At the end of the *śataka* the poet comes to realise more and more that wife is merely a sweet poison, just as a snake lying on the way and that

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love is merely an allurement that attracts worldly pleasures. The real happiness can be found only in renunciation of the world and developing faith in God. These stanzas have been so arranged by an able compiler that they bring before a dialamma between sensual pleasures and renunciation of the world. It is possible that Bhartrahari has pursued the objective by adding *Nīti* and *Vairāgya śatakas* to the *Sṛngāraśataka*, showing the path of wise from pleasure to virtue and performance of duty. Then he wished to describe the renunciation of the world as the highest goal.

Bhartṛhari is not only known as a poet his gnomic veses but also known as a grammarian. He has commented upon the *Mahābhāṣya* of *Patañjali* and authored the *Vākyapadīya*, a treatise on the philosophy of language. As the chinese pilgrim I-tsing (691 AD) clearly states in his report that 'Bhartrhari was famous in the whole of India and died forty years ago'. Hence Bhartrhari must have died in about 651 AD. In that case the poet must have lived considerably before 650 AD. The legends that make Bhartrhari, a brother of the famous legendary king Vikramāditya are of no value for a biography of the poet. Bhartrhari has had his imitators till the most recent times. Inferior epigones have sought to surpass his skill in respect of more artificial metres and *kāvya* style, but they have never attained the height of his thought, but have moved within the orbit of his model.

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3.4 Bhallāṭa

Similar to the Nītisātaka of Bhartrhari is the *Bhallāṭaśataka* of the Kashmirian poet Bhallāṭa who lived under the king Śaṅkaravarman (883 - 902 AD). The stanzas are composed in different metres. An imitation of the *Vairāgyaśataka* is the *Śāntiśataka* of *Śilhaṇa*, who also hailed from Kashmir but carried his literary activities in Bengal. Silhaṇa himself says that he is to be considered as the poet but not the compiler of the aphoristic stanzas. The *śataka* is a piece of pure religious poetry in which the hollowness of life and the grandeur of renunciation of the world and of the life of ascetics have been described in a considerably monotonous manner. When Bhartṛhari considers Śiva as the higher god, Silhaṇa presents Viṣṇu as the supreme god.

3.5 Jagannatha

Jagannatha's *Bhāminīvilāsa* is partly lyric and partly gnomic. We know the author both as an Gesthetician and a lyrist. Like the *śatakas* of Bhartrhari, *Bhāminīvilāsa* too contains stanzas of which the theme oscillates between morality, erotics and renunciation of the world. It has four parts. The first part contains moral lessons of which many are allegorical. The second part contains erotic verses. The third part is an elegy on the death of a beloved wife and the fourth has the verses on the happiness of the soul, renunciation of the world and entry into the soul of the universe identified with Kṛṣṇa.

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3.6 Śaṅkarācārya

Greater or smaller didactic poems on some topics either religious or secular, are associated with some gnomic stanzas. A famous religious gnomic poem is *Mohamudgara* (Hammer of confusion) containing seventeen or eighteen rhyming stanzas. It is attributed to Śaṅkara. The verses describe the vioness of the universe and blessings of mental peace and the knowledge of Viṣṇu. The verses are more effective. For instance -

मा कुरु धनजनयौवनगर्वं
हरति निमेषात्कालः सर्वम्।
मायामयमिदमखिलं हित्वा
ब्रह्मपदं प्रविश सुविदित्वा।।

[Be not proud of your wealth, men youth ; time rolls all in a moment ; away from all that is pervaded by Māyā, know the highest Lord and reach him without delay]

यावज्जननं तावन्मरणं तावज्जननीजठरे शयनम्।
इति संसारे स्फुटतरदोषः कथमिह मानव तव संतोषः।।

[How often are we born? How often dead? How long lying in mother's womb ? How great is the prevalence of vice in this World? Therefore, O man, art thou satisfied here?]

To Śankara is attributed also the *Śataślokī* a gnomic poem in one hundred and one *śragdharā* stanzas, in which the teachings of *vedānta* have been set forth partly in figurative language.

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3.7 Damodaragupta

Exclusively erotic is the subject matter of the gnomic poem of the Kashmirian poet Damodaragupta, who was the chief minister of king Jayapida (8th century AD). His Kuṭṭinīmata (teachings of the Procures) is an instructive poem in *kāvya* - style. In it a prostitute is being instructed by a procuress as to how she should feign true love for a rich young man and employ all the arts of erotics without letting him take note of the fact that all this is done simply for extracting money from him. The poet tries to perade his knowledge of *alankāraśāstra* and *Kāmaśāstra*. Kalhaṇa calls him a poet (*kavi*) and may verses from the *Kuttinīmata* are quoted in treatises on poetics.

3.8 Kṣemendra

The prolific writer Kṣemendra's *Samayamatṛkā*, that was completed in 1050 AD, is an imitation of the *Kuttinīmata*. Throughout the period Kṣemendra worked as a poet and all his poems are more or less gnomic poems whether they fall within the spheres of religion, morality and erotics. The *Kalāvilāsa* of Kṣemendra has a greater value from the point of the view of cultural history and literature. It is a poem having morality as its subject matter and is divided into ten sections on various occupations and follies. As in his other works, here too Kṣemendra is a tedious and biting pedant. Still he exhibits great experience of life and knowledge of man and speaks about many things and men about whom other writers rarely report. Anoter work of the same poet is the *Darpadalana* (smashing of pride). Seven types of pride are described in seven sections. Alternatively with gnomic

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stanzas, it is proved how thoughtless and useless the pride is, no matter due to high birth, riches, knowledge, beauty, heroism, charity or ascetism. Each section begins with a series of gnomic expressions, then follows the narrative, in which the leading character delivers a long speech which is not different in meaning from the maxims.

3.9 Anthologies

Gnomic and lyric stanzas in a very large number are found in anthologies, in which generally the names of the poets of individual stanzas are also given. Although such statements are not reliable in all cases, we are able to get large number of poets unknown and many stanzas of high poetical value out of these anthologies.

3.10 Jayavallabha

The first anthology that came down to us is a Prakṛt one compiled by the Śvetāmbarajaina, Jayavallabha. It is *Vajjalagga*, also called *Javallaham*. The work standsout with its collection of stanzas composed in the *Āryā* metre in *Jainamahāraṣṭri*. The stanzas are arranged in chapters (*vajja*) according to their subject matter. Jayavallabha explicitly says that his idea was to collect the sayings of great poets on matters related to the aims of life - *dharma*, *artha*, *kāma*. When still one - third of the verses are gnomic in nature, two - thirds are of erotic in character..

One of the oldest sanskrit anthologies manuscript found in Nepal belongs to 12th century. Neither the title of the anthology nor the name of its compiler has come down to us. F.W. Thomas has edited it under the title

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Kavīndravacanasamuccaya. One section of the work is devoted to Buddha and one to Avalokiteswara, while the rest of the sections have the same themes as the other anthologies have. It belongs to the age posterior to 1000 AD.

The *Sādūktikarṇāmṛta* or *Sūktikarṇāmṛta* of Vatudasa is a very extensive anthology compiled in the year 1205 AD. Both the poet and his father were in the service of Laksmanasena of Bengal The collection contains verses mainly by Bengali poets eg. Dhoi and Jayadeva.

Another important anthology is *Subhāṣitamuktāvali* of Jalhaṇa (1257 AD), who after his father Laksmideva became the advisor of the south Indian King Krisṇa, who came to the throne in 1247 AD. The anthology is arranged systamatically. A section deals with poets, poetry and the history of literature. Other sections contain stanzas on happiness, wealth, charity, fate, wickedness, wisdom, seperation, union, misfortune, love, service to king, politics etc.

The *Sārangadharapaddhati* (*paddhati* = guide) is one of the most famous anthologies compiled by Sārangadhara in the year 1363 AD. The collection is divided into 163 sections based on the topics that have been treated. Often the names of the poets are also appended, among these occur nine names of poetesses. Though he himself is a poet, the stanzas ascribed to him are of not significant. The *paddhati* contains some of the stanzas ascribed to Kālidāsa and Bilhana. A useful maxim found in the *Paddhati* is -

प्रत्यहं प्रत्यवेक्षेत नरश्चरितमात्मनः।
किं नु मे पशुभिस्तुल्यं किं नु सत्पुरुषैरिति।।

[Each day a man should examine his conduct and

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question himself - what have I in common with the beasts and what with noble men]

Throughout a copious work is *Subhāṣitāvali* of Vallabhadeva. It was compiled in the 16th century apparently on the lines of *Sāraṅgadharapaddhati*. It can not be ascertained whether a stanza attributed to Vallabhadeva in this work is a composition of the compiler himself or from the pen of some other poet. The anthology contains 3527 verses of more than 350 different poets. The stanzas are arranged subject - wise. One of the beautiful gnomic stanza of an unknown writer is as follows -

निर्गुणेष्वपि सत्वेषु दयां कुर्वन्ति साधवः।
नहि संहरते ज्योत्स्नां चन्द्रश्चाण्डालवेश्मनि।।

[The noble show pity even to the being that has no quality : the moon does not stop his rays entering into the house of a cāṇḍāla]

There is another *Subhāṣitāvali* by one Śrīvara, the son or disciple of Jonaraja (second half of the 15th century) This anthology contains stanzas more than 380 poets. Down up to the recent times anthologies have been compiled.

3.11 SELF CHECK QUESTIONS

1. Write an essay on Gnomic and didactic poetry in Sanskrit.
2. Write short notes on

   १) भर्तृहरिः। २) जगन्नाथः ३) शंकराचार्यः ४) क्षेमेन्द्रः।

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COURSE II
BLOCK - 12
GADYAKĀVYAS

UNIT-4

CONTENTS

4.1 Gadyakāvyas

4.2 Daṇḍi

4.3 Subandhu

4.4 Bāṇa

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UNIT - 4
GADYAKĀVYAS

4.1 Gadyakāvyas

According to the rhetoricians metre does not constitute an essential component of poetry, rather a *kāvya* can be composed equally well in either verse or in prose or in admixture of both prose and poetry. The *kāvyas* in prose can be termed as 'fictions or narratives' in Sanskrit literature, which possess all the characteristics of ornate poetry (*mahākāvyas*) except the metre. The descriptions over run with ornate pictures and similes, unending long compounds, puns and other embellishments mark this literary form. However, the plot of the *kāvya* is not drawn from the legends of gods or heroes of the past but mostly either from fables or fictions.

The prose is called *gadya* in Sanskrit. Daṇḍin defines *gadya* as such that has no metre and has only words in succession (अपादः पदसन्तानः). The prose has originated and attained a certain degree of perfection in the vedic period itself. The *Yajurvedasaṁhitā* and the *Brāhmaṇas* contain beautiful prose passages. In the *purāṇas* special preference was shown to the verse form and prose was practically neglected. Yet the *Mahābhārata* preserves a few ancient stories narrated in a simple and beautiful prose style. This shows that prose was not totally neglected in the *purā.inc* age. The subjects like grammar and philosophy are dealt with in prose even from very early times but the style employed in them cannot be called literary prose.

During the period just before and after the commencement of the Christian era, literary prose style

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practically disappeared and every branch of literature was written in verse. Even the scientific subjects like Mathematics, Astronomy and Medicine were treated in verse. The reason for the neglect of prose was probably the necessity to memorise the texts in the absence of printed books. Verses are easy to memorise and the metrical language has a better appeal than ordinary prose. To impress the reader through prose requires greater skill and ability on the part of the author to embellish the style with figures of sound and sense. Only reputed poets can compose prose works of high literary standard and hence the saying - ' गद्यं कवीनां निकषं वदन्ति '. The literary prose style began to develop from about the second century AD. It was employed in popular tales, fables and romances. Even in romances the prose style is highly artificial and sometimes dry. The *Pañcatantra* had evolved a direct, forceful, simple prose style. The *gadyakāvya* rejected the unadorned simplicity. Its style has greater affinity with the prose style of the Girnar inscription of Rudradaman of the second century and Harisena's panegyric of Samudragupta of the fourth century AD. A later specimen of the style of inscription is the deed of a gift by the grandsire of king Bhoja of Dhārā.

It is true that the prose of inscriptions reflected the influence of the *kāvya* style. The *gadyakāvyas* rejected the colloquial prose and take over completely the *kāvya* idiom. They used to draw freely upon the narrative material of the folk - tale, rehandle some of its natural and supernatural incidents and motifs and adopt its emboxing arrangements of tales. But the form and dictions are taken over from the metrical *kāvya*. Therefore, they may

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accurately be called *gadyakāvyas*. This prose should not be identified with the prose texture of our own times. It pays conscious attention to rhythm and musical cadence and embellishes itself with a heavy overlay of ornament, like any ornate *kāvya*. This style of prose is found in the later classical prose works of Daṇḍin and *Bāṇa*.

The earliest prose writer that was known by only name is Bhaṭṭāraharicandra, who was mentioned by *Bāṇa* as his predecessor in the following verse -

पदबन्धोज्वलो हारी कृतवर्णक्रमस्थितिः।
भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते।।

Unfortunately the prose work is not preserved to us. We know nothing about it except this reference. The real history of prose romance in Sanskrit begins with Daṇḍin, Subandhu and *Bāṇa*.

Daṇḍin in his *Kāvyadarśa* refers to two - fold prose namely *kathā* and *akhyāyikā*. When the theme of *akhyāyikā* is woven around real people and incidents, the plot of *kathā* is pure invention. But apart from the fact that there are not enough examples to substantiate the validity of this distinction. One can find that even in the *akhyāyikā* invention is given a free hand, though the main characters may be historical personalities. The *akhyayika* is mentioned by Katyāyana as early as the third century BC. Patañjali, in the second century BC mentions three works - *Vāsavadattā*, *Sumanottara* and *Bhaimarati*. We also hear of a *Cārumati* by Vararuci. None of these works have come to us. The earliest specimens we have are the works of Dandin, Subandhu and Bāṇa.

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4.2 Daṇḍi

The earliest prose romance that is available is the *Daśakumāracarita* of Daṇḍin, who is also said to be the author of an rhetorical work called *Kāvyādarśa*. It is not known whether Daṇḍin was the poet's real name or a title acquired later. It is said that it was a title obtained as a result of using the word '*daṇḍa*' several times in the benedictory verse of the *Daśakumāracarita*. The question whether the novelist Daṇḍin and the rhetorician Dandin are one and the same or different has yet to be definitely answered. A reference of Rājaśekhara suggests that they are identical. But some of the rules laid down in the *Kāvyādarśa* are found violated in the *Daśakumāracarita*. The recent studies also reveal that the *Kāvyādarśa* was written in the beginning of the eighth century while the novel is earlier probably, much earlier i.e., sometime before 585 AD. Hence it is to be taken that the authors of those two works are different.

In the text of the *Daśakumāracarita* (the story of ten princess), as it has come down to us, the first five chapters and the last, the fourteenth chapter, are not by Daṇḍin, but filled up by some other hand. The frame and the conclusion are not of Daṇḍin's. The frame work is simple. The king of Māgadha, defeated by the ruler of Mālava, takes refuge in the Vindhyas. His wife bears him a son, Rājavāhana. There are brought to the exiled king nine princes, who grow up together and in course of time set out to win their fortune in the world. They seperate and after many adventures reunite when each prince narrates what befell on him. While the frame is rather static in the other cycles, there is progression in the frame story too, for the work concludes

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with Rajavahana regaining his kingdom with the help of his friends.

The stories that are narrated within this framework have very colourful contents. The stories are full of tale - like branches and rare adventures. The complication of treatment sometims reaches to such a degree that the reader often gets tired in loosening the thread of the story. In all the stories miracle plays such a great role that it significantly interfaces with suspense. Everywhere strong eroticism prevails. With predilection the poet tarries when he describes the beauty of women depicts the love - scenes. Many of these not only prove Daṇḍin's thorough knowledge of the *Kāmaśāstra* but also of real poetry.

In respect of language Daṇḍin shows himself as a master of *kāvya* - style overburdened with embellishments that of course alternate with the simple language of the plain narrator. The entire chapter seven is a stylish ornate work, in which there occurs not a single libial sound, since the lips of the narrator Mantragupta have been wounded by his struggling beloved in their amorous sport. It is no wonder that there the language has become very bombastic.

As regards the height of the creative talents of Daṇḍin, it is hardly difficult to arrive at a decision as to how far the stories have been composed by his own self or have been worked upon some older sources. Probably the writer took the motif of the frame story from the *Bṛhatkathā* of Guṇāḍhya, since in the *Kathāsaritsāgara*, we find a story of a prince, who had ten ministers sons as his companions, who were seperated from each other as a sequal to a curse and after their reunion each of them

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narrates his own experience. In other stories as well there are many parallels and harmony between the *Kathāsaritsāgara* and the *Daśakumāracarita*. They make it apparent that the poet knew the *Bṛhatkathā* and had utilised it. Since many of the stories occur also in the *jātaka* books. In any case, it is certain that Dandin had not composed all the stories himself.

The *Daśakumāracarita* is of great interest for cultural history. Particularly it gives an insight into the life and activities of unworthy people, rogues, thieves, gamblers and harlots. Among others there is a presentation of buffoons over whose head a *brahmaṇa*. Here we are able to know about the life in a gambling den and we can see the practices of a poison - doctor being ridiculed. The fight of cocks, a detailed picture of the ball - dance of a princess and the conditions of life of harlots are described. The profession of harlots is ordained by the creator and is under the protection of the king. The story of Nimbavati in the sixth chapter throws remarkable sidelight on sexual relationships and on the position of women in society. The story of Vīrabhadra in the chapter eighth is important, where the day to day activities of a king is portrayed more minutely and is apparent agreement with the *Arthaśāstra* of Kauṭilya.

Unfortunately the *Daśakumāracarita* has not come down to us in an intact form. The original work must have been developed from an introduction and the stories of ten princess. But the beginning and the end got lost early, so that the genuine text contains only seven stories and the beginning of the eighth one. But our text begins with a section (*pūrvapīṭhikā*) that contains not only, as might be

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expected, the introduction on the birth and early youth of the ten young men, but also the stories of two princes and also the beginning of the story of Rājavāhana. This *pūrvapīṭhikā* is the composition of a later poet, who has attempted to imitate the style of Daṇḍin. The last story has remained incomplete.

4.3 Subandhu

The prose work that enjoys high reputation is Subandhu's *Vāsavadattā*. Bāṇa says that before the *Vāsavadattā*, pride of poets sank down -

'कवीनामगलद्दर्पो नूनं वासवदत्तया।'

Vākpati, the author of '*Gauḍavāho*' says that he enjoyed the poetry of Bhāsa, Kālidāsa, Subandhu and Haricandra. And still in later centuries Subandhu is mentioned among the earliest poets. Nothing is known about either the life of this writer or his other works. Subandhu has nothing in common with the drama of Bhāsa except the name of the heroine. It is not known what was the source whence Subandhu borrowed the plot for this fiction. He has hardly created it himself. But even if he himself has created the story he has in any case utilised a long series of current tale - motives like love in dream, talking bird, magic horse, transformation into a stone - slab etc. It is clear that it did not occur to the poet to invent adventures and to narrate them, but rather he wanted to show his mastery in respect of the *kāvya - style*. His style is *Gauḍī rīti*, which is overburdened with long compound words, accumulated puns, antithesis, hyperboles, ornate similes and all other possible figures of speech.

There is very little plot in the *Vasavadattā*. Prince

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Kandarpaketu sees a beautiful maiden in a dream and sets out with his friend Makaranda to seek her. In the Vindhyas he overhears the excuses made by a male - bird to his mate to explain his late hours. He was held up by interesting developments in Pāṭalīputra. Princess Vāsavadattā had seen in a dream a youth to find whom she has despatched her confidante Tamālikā, who makes the lovers to meet. But as the king plans to give his daughter to a Vidyādhara, the lovers flee on a magic horse to Vindhyā. In the morning, however, the prince awakens to find his lover gone. He is about to kill himself, but an unseen voice promises reunion. After many months of weary search, he finds her in a stone-form, but his touch reanimates her. She narrates her story. Two bands of tribesmen had fought to win her for their chiefs, she had run away in panic, but trespassed into a hermitage and the irritated ascetic there had turned her into a stone. With this paraphernalia, the frame is very slender.

The description power of Subandhu is not unequal to more virile moods. His literary skill is undeniable but as in the later *kāvya,* the romance is not an orgamic whole but a peg on which to hang the descriptions of the familiar ingradients like sunset and moonrise, the cycle of seasons. The large number of extant commentaries on the *Vasavadattā* on one hand prove great populaiy of the work, expecially in scholary eircles and on the other they show how difficult it is.

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4.4 Bāṇa

The author of the second famous fiction is Bāṇa (Bāṇabhaṭṭa), the first poet, about whose life and age we know more surely. He lived in the court of King Harṣavardhana of Thanesvara (606 - 648 AD) and as his court poet wrote main work the *Harṣacarita* (Life and deeds of Harṣa). It is a historical novel in prose with only a few verses scattered here and there. In the introductory stanzas, that form a kind of foreword, he praises Vyāsa, the poet of the *Mahābhārata* as the highest of all among his predecessors, the prose writers Subandhu and Haricandra, the poem writer Satavāhana (Hala), the epic writer Pravarasena, the dramatists Bhāsa and Kālidāsa and the story teller Guṇāḍhya, the author of the Bṛhakathā. Then he generally speaks about poetry. He requires in poetry a new subject, fine judicious expressions, unusual play of words, a clearly expressed sentiment on an elegant language. These requirements are actually fulfilled in his work. In the matter of style he competes with Subandhu, whom he hardly reaches in respect of play of words and artifices, but still stands far above him in real poetical genius. His plays of words in fact often are witty, his pictures and similes are not artificial but indeed poetically fashioned. Fortunately the admixtrue of poetry and truth occurs both in the narrative and descriptive parts, which he cannot distinguish between poetry and truth. Above all true are the numerous descriptions of the life in the court, the usages, customs and religious conditions of the age.

Particularly for the religious conditions, the *Harṣacarita* is of unquestionable value. Bāṇa comes of a *Brāhmaṇa* family, in which religious ceremonies are strictly

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observed. He is thoroughly conversant with all the religious practices and he never misses an opportunity to describe the religious ceremonies that are observed on the birth of a child, at the time of a marriage, after death, at the start on a sojourn, on home coming, while marching into the battle and on all other possible occasions. On each occassion he presents that these are made to Brāhmaṇas. In respect of cults, however, the offerings and ceremonies in honour of Śiva, Durgā, the mother prevail. Astrology, favourable and unfavourable omens as well as the means of protection against the latter play a significant role. But numerous other cults and sects are also mentioned. Harṣa's father was a sun - worshipper. Harṣa himself appears in the eighth chapter as distinguished friend of Buddhists and direct adherent of Buddhism. Interesting is the enumeration of the followers of different sects and mendicants who crowd a forest - hermitage is described. The poet speaks about all the religious sects with equal veneration. However, he is still sufficiently worldly and does not miss the opportunity to hurl unkind criticisms at the mendicants of the different sects.

In the first two chapters Bāṇa tells his biography that contain extraordinary valuable statements in a historical fashion about his birth, his early education and lastly his vocation in the court of King Harṣa. He was a son of *brāhmaṇa* Citrabhānu and of a *brāhmaṇi* Rajadevi. When still a boy he lost his mother and in the fourteenth year also his father, who had become his second mother and whom he loved cordially. In the beginning he bemoans on account of of the bereavement, but soon he finds himself in a bad company and commits many heinous crimes, due to

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which he attains notoriety. His parents had left to him a handsome heritage, but his lust for adventure carried him to foreign regions, where he made great travels. His far and wide jouneys made him to understand the world and acquire knowledge. And when in course of years he returned back to his native land he was greeted by members of family 'as if on some feast'. After he lived at home for a long time, he recieves an invitation from the King, Harṣa through Kṛṣṇa, a friend of him. After some deliberation,. he quits his native place and joins the court of king Harṣa, whose love and confidence of the highest degree he wins very soon. When he visited his native place he is recieved, honoured and greeted. When somebody suggested to narrate the story of Harṣa, Bāṇa agrees with modestly.

In the *Harṣacarita*, the narration itself is interesting as the description of persons. So the descriptions of localities and situation as well as as the descriptions of nature occupy much space, in which bold pictures and similes are as little wanting as puns. The panegyric description of Harṣa, when Bāṇa sees him for the first time occupies not less than ten printed pages that makes a single sentence. The early bringing up of Harṣa, the death scene of King Prabhākaravardhana etc are described very attractively. Bāṇa is a master in the description of personalities. Splendid is the description of the military events of feild - commander Simhanada and the commanding officers of the elephant troups.

With the description of the crimson red setting sun and of the rising moon - the sunset indicates the bloody battle and the fall of Harṣa's enemies, the white moon the

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brilliant fame of Harsa, ends the eighth chapter. And it is the ending of the whole work for us. It is not probable that this is the actual end of the work or that the poet left the work incomplete or it may be assumd that the end is lost to us.

The *Kādambarī*, a prose romance, is the second of Bāṇabhaṭṭa. It remained incomplete on account of death of the author while he was working on it. It was continued and completed by his son Bhūṣaṇabhaṭṭa or Bhaṭṭapulina, in the style of his father.

This romance rests on a tale found in Somadeva's *Kathāsaritsāgara* and in Kṣemendra's *Bṛhatkathāmañjarī*. From this it is assumed that Bāṇa knew the *Bṛhatkathā* of Guṇādhya. The work consists of a series of interrelated stories in the style of narrative poetry. The story itself is of little interest. The style is similar to that of the *Harṣacarita*, only with the difference that corresponding to the cotext of pain on account of love and yearning for love are the basic motif of the poem and sentiment is a different one. When in the *Harṣacarita* the pathos prevails in the *Kādambarī* quietism and love. Here too, there are big descriptions, far fetched similes and puns, unending long compounds and endless long sentences. Weber says -

"The story proceeds in high flown bombasts, under which often gets disturbed. This prose is a real Indian forest, where progress is impossible through the undergrowth until the traveller cuts out a path for himself and where even then he is confronted by malicious wild beasts in the shape of uncommon words to terrify him."

However, it is remarkable that the monstrous words and astrocious sentences are capable of being cut into small

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sentences in simple and natural prose.

But from the Indian point of view the romance has been appreciated like anything among the scholars. Here is the story of the *Kādambarī* in briefest possible form for the convinience of the students. The romantic novel begins with the introduction of the king Śūdraka -

A *Caṇḍāla* maiden enters into the court of the king Śūdraka with a parrot which recites its bad tale to king as follows. Tārāpida, King of Ujjaini has a wife Vilāsavati and a minister, Śukanāsa. By Śiva's favour the royal pair attains a son Candrāpīḍa and Sukanāsa a son Vaiśampāyana. The two boys grow up in every virtue living in a special hall built for them outside the city. When sixteen years old, they are brought back to the city. Candrāpīḍa is given a wonderful horse, Indrāyudha and a faithful companion Patralekha, a daughter of a king taken captive by Tārāpida and reared by the queen. A few days later, Candrāpīḍa is sent on a conquest of the world and for three years subdues the earth, capturing the Kirata's stronghold Hemakūta. One day in pursuit of two Kinnaras, he leaves his followers, wearied of the vain quest and finds by a lake a maiden Mahāśveta doing penance.

She relates her sad story that how she met one Puṇḍarīka loved and was loved, but the youth perished, while she hesitated to cast aside shame and maidenly yearning and unit with him without her parent's leave ; how she wished to die on her beloved's funeral pyre, but a divine figure snatched his body and promised her reunion. From the maiden, Candrāpīḍa learns of her friend Kādambarī, meets her, is enamoured and is loved in return. But at his father's call he goes back to Ujjaini before the

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lovers in their shy reticence, have assured themselves directly of their mutual passion.

Bāṇa's work ends abruptly with the report made to Candrāpīḍa by Patralekha, who has come to assure him of Kādambarī's devotion. The continuation shows us that Candrāpīḍa at last ready to seek his beloved but ill fortune comes : he sets out to meet Vaiśampāyana, who was to bring his host to Ujjaini, but finds that he has disappeared, having insisted on staying on the banks of the lake where Mahāśveta dwells.

The prince returns to the city where the king blames him for Vaiśampāyana's loss and the minister censures his son; at last he is despatched to seek his comrade. He finds no one at the lake but Mahasveta, who in tears tells of a youth who sought her love which is faithful to Puṇḍarīka, she denied and when he pressed her, she cursed him to become a parrot, whereupon he fell lifeless. The news breaks Candrāpīḍa's heart; he falls dead to all seeming, and at this moment Kādambarī arrives to mingle her tears with those of Mahāśveta. A divine voice comforts them and reassures Mahāśveta of reunion with Puṇḍarīka, and bids them preserve the body of Candrāpīḍa. Patralekha and Indrayudha enter the lake and there emerges Kapiñjala, the companion of Puṇḍarika when he died, who tells the maidens the truth : Candrāpīḍa is an incarnation of the moon. Vaisampayana was Pundarika and Indrayudha was Kapinjala. The body is tended, remaining intact, and Tārāpida and his consort come to live near it.

The parrot now continues the tale in his own words, for by Jābāli's narrative he has recongnised his true self as Puṇḍarika - Vaiśampāyana. He determines to seek

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Candrapida, but is captured on the way by a Chandala maid who was brought the parrot. The flash back now is over. Questioned by Śūdraka, she reveals to him his true nature as Candrāpīḍa and disappears. The king dies, simultaneously Kādambarī finds Candrāpīḍa reviving in her arms. Pundarika comes beside them; the nuptials are celebrated and complete happiness prevails at Ujjaini and Hemakūṭa alike.

This is a strange and complex story and perhaps some readers may feel this way of putting it as an understatement. But as against the almost complete absence of a plot in Subandhu, here is a complex, full bodied story so crowded with episodes that it is apt to become rather incoherent in a summary. The old device of emboxing stories is taken over, but the handling has a new brilliance. The first person narration of the inset story imparts vividness. In the revelation Śūdraka, the patient listener is really the hero of the story. The concept of rebirth is, of course, necessary for this denonement, but in India it is scarcely a far fetched or merely literary device. In fact, in this romance, the love of the two couples gains a peculiar poignancy and nobility in thus straddling many births.

The descriptions of Bāṇa are beautiful and marvellous. Sumptuous is the description of Śūdraka's palace. The description of tree where the parrot had its nest is magnificient. The serine hermitage is captivating and profound quiet. The sylvan retreat where Mahāśveta dwelt with her tragic memories allows fresco painting on a large scale. Bāṇa is equally good in thumb nail sketches of human beings. King Tārāpīda remembers his son as an

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infant. With the entire *Kāvya* tradition behind him, it is not surprising that Bāṇa is keenly sensitive to the beauty of the femenine form. The poignancy of young love has been captured with power in the descriptions of the meeting of Mahāśveta and the young ascetic and of the union of Candrāpīḍa and Kādambarī.

Gnomic utterances are found scattered throughout the romance, naturally embedded in the tissue of the narrative. Candrāpīḍa's console to Mahāśveta and Tārāpīda's counsel to his son about the fickleness of fortune are the best illustrations to this aspect.

4.5 SELF CHECK QUESTIONS

1. Write an essay on Gadyakāvyas.
2. Write an essay on Bāṇa's work.
3. Write short notes on

   १) कादम्बरीः २) सुब्रन्धुः ३) दण्डीः

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NOTES :

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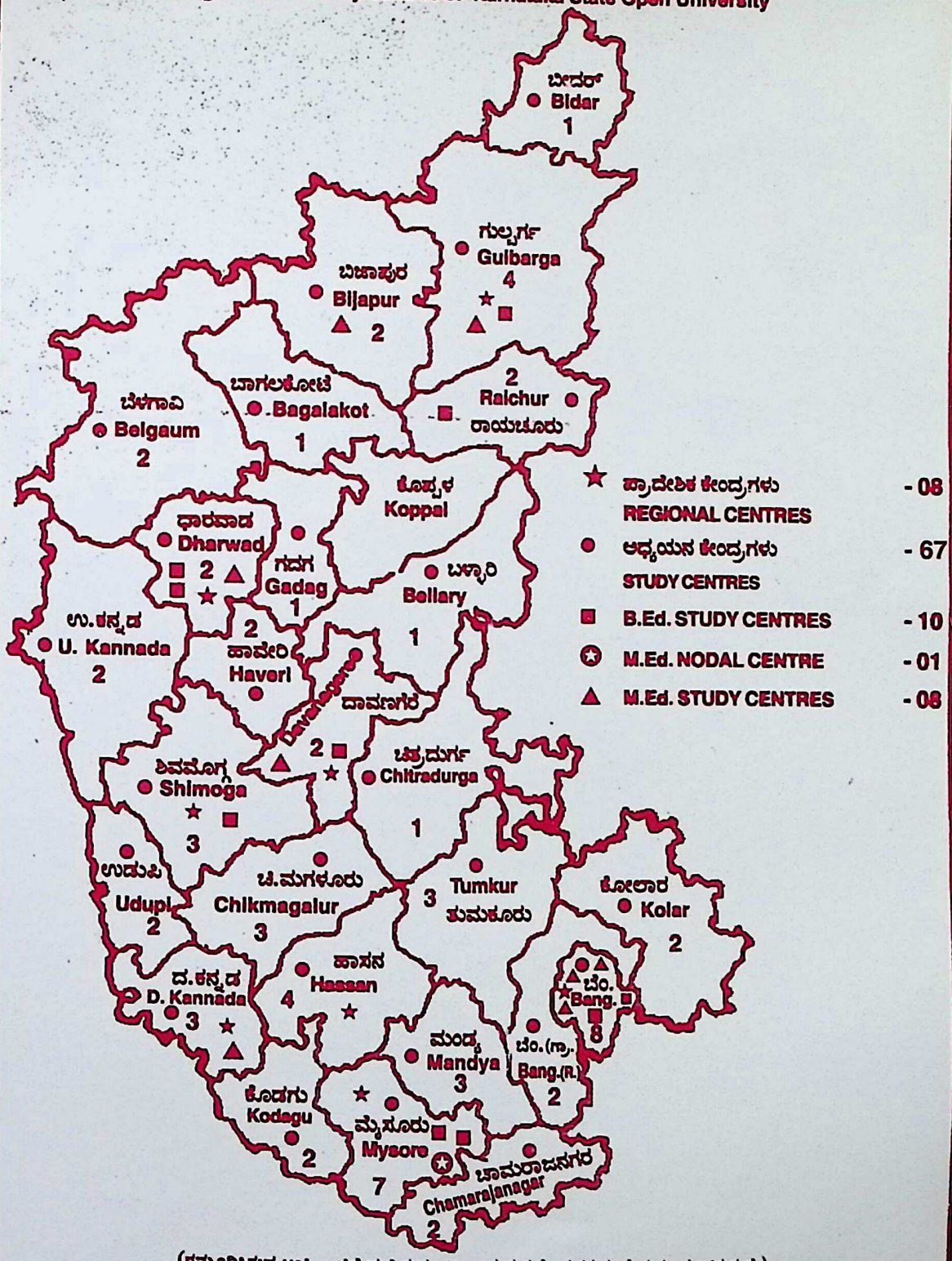

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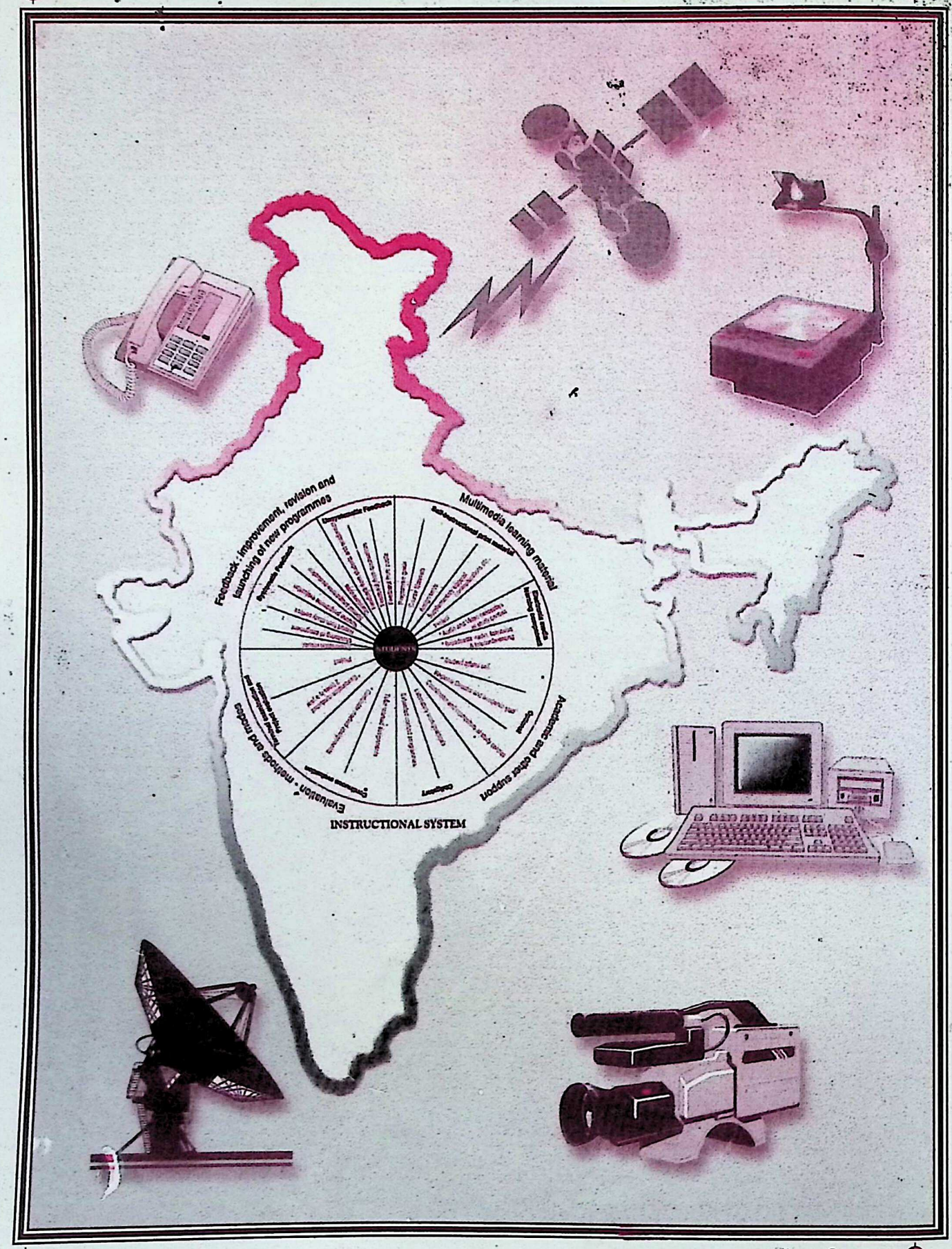

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